

Arranged for piano, voice & guitar

The Greatest LOVE SONGS Of The 70s



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Ain't No Sunshine

Words & Music by Bill Withers

Slow rock-blues feel (♩ = 80)

N.C. Am⁷ Em Am⁷

1. Ain't no sun - shine when she's gone. It's not warm_ when she's a -

Em Am⁷ Em⁷

way. Ain't no sun - shine when she's gone, _____ and she's al-ways gone too

Dm⁷ Am⁷ Em Am⁷

long an - y - time_ she goes a - way. 2. Won-der this_ time where she's

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Am Em⁷ Am Em⁷

gone, gone, won der if she's gone to stay.
on - ly dark - ness ev - 'ry day.)

Ain't no sun - shine when she's gone, and this house just ain't no

Dm⁷ Am Em⁷ *To Coda* ♯

home an - y - time she goes a - way.

Am N.C.

And I know, I know, I know, I know, I know, I know, I know, I know, I know I

know, I know, - I know, - I know, I know, I know, - I know, I know, I know, I know, - I know,

I know, I know, I know, - I know, I know, I know, hey, - I ought to leave the young thing a -

- lone, but, ain't no sun - shine when she's gone. _____ Ain't no sun - shine when she's

D.S. al Coda

♢ *Coda*

An - y - time, she goes a - way.

Always On My Mind

Words & Music by Mark James, Wayne Thompson & Johnny Christopher

♩ = 92 **Slow and steady**

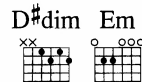


1. May - be I did - n't
2. May - be I did - n't
3. *Instrumental til **



treat__ you
hold__ you

quite as good__ as I should have,
all those lone - ly, lone - ly times,__



may - be I did - n't love__ you
and I guess I nev - er told__ you

quite as of - ten as I
I'm so hap - py that you're

A/C# C G/B

could have. Lit - tle things I should have said and done,
mine. If I made you feel se - cond best,

C G/B Am C/G C/E D G/D D7

I just nev - er took the time. } You were al - ways on my
girl, I'm so sor - ry I was blind. }

To Coda ϕ 1. G D/A G7/B C D7 C D

mind (You were al - ways on my mind.) You were al - ways on my mind.

2. G C D G D/F# Em G/B

mind. Tell me,

C G/B Am Am7/D G D/F#

tell me that your sweet love has - n't died. Give

Em G/D C G/B Am D7

me, give me one more chance to keep you sa - tis - fied, sa -

D.S. al Coda

G

- tis - fied.

Coda

G D/F# Em G/D

mind.

C G/D Am D7 G

D.S. and fade

You were al - ways on my mind.

Baby, I Love Your Way

Words & Music by Peter Frampton

$\text{♩} = 66$

G D/F# Em D

Guitar

C Bm7 Am7 Am9 5fr

1. Sha - dows grow so long_ be - fore my eyes and they're
(Verses 2 & 3 see block lyrics)

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C F⁹

mov - ing _____ a - cross the page.

G D/F# Em D

Sud - den - ly _____ the day _____ turns _____ in - to night, _____

C F⁹

far a - way from the ci - ty. _____

Bm E⁷

Don't _____ he - si - tate _____ 'cause your

Am⁷ D¹¹ D⁷ *To Coda* ☐

love_____ won't_____ wait_____

G D Am⁷ C G D

Ooh, ba-by I love your way._____ Wan-na tell you I love your way..

Am⁷ C G D Am⁷ C

Wan-na be with you night and day._____ *Guitar*

1. G D/F# Em D

3








2.















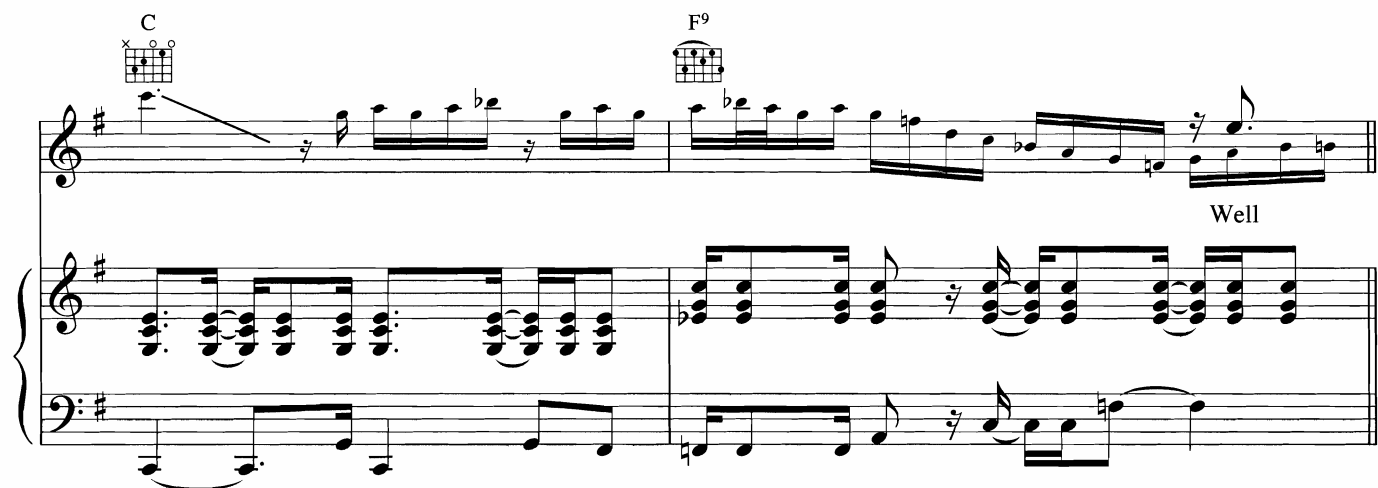








C  F⁹ 

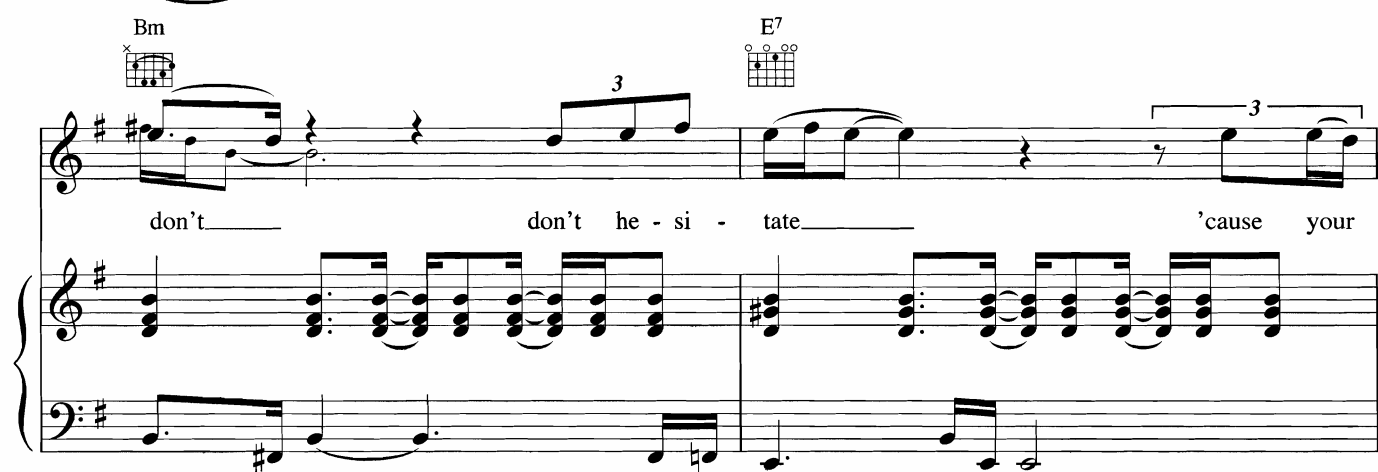
Well






Bm  E⁷ 

3 3

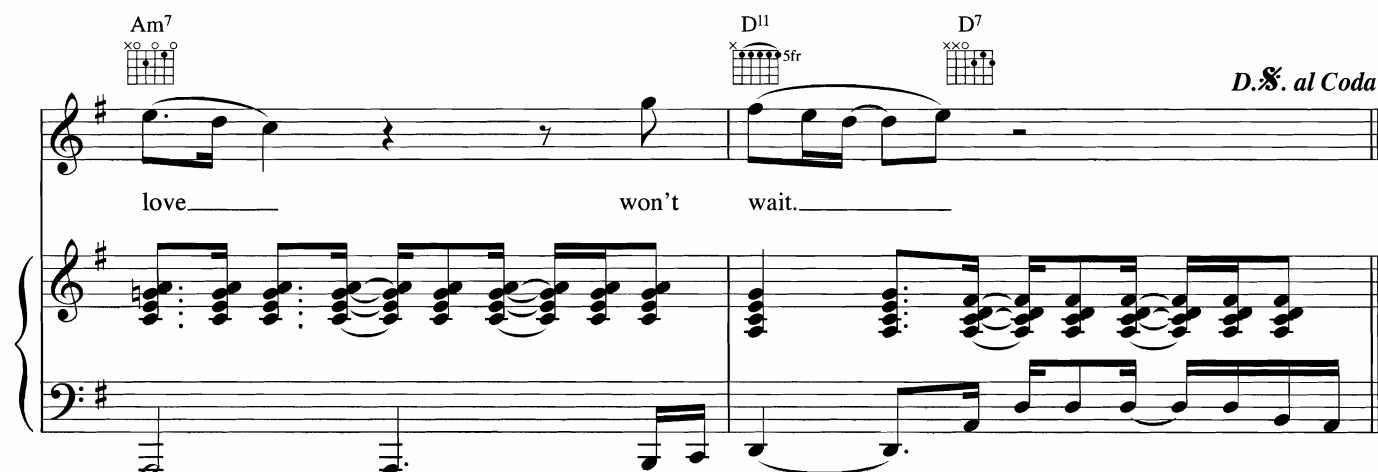
don't _____ don't he - si - tate _____ 'cause your







Am⁷  D¹¹  D⁷ 

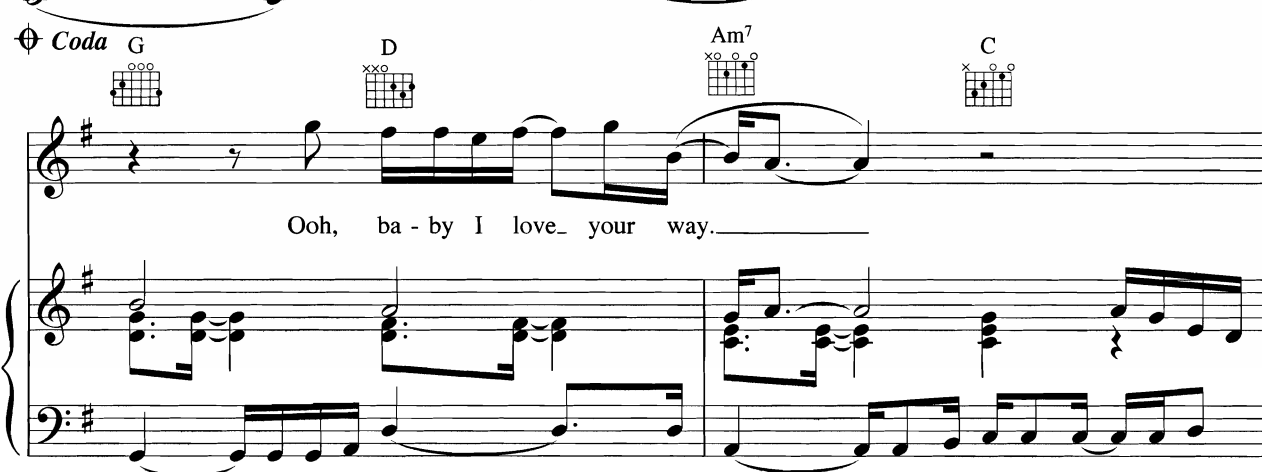
D.S. al Coda

love _____ won't wait. _____



⌘ Coda G  D  Am⁷  C 

Ooh, ba - by I love_ your way. _____



G D Am⁷ C G D

Wan-na tell you I love your way. _____ Wan-na be with you night and day. _

Am⁷ C G D Am⁷ C

Ooh, ba - by I love your way. _____ Guitar

G D/F# Em C G

Verse 2:

Moon appears to shine and light the sky
 With the help of some fire-fly
 I wonder how they have the power to shine
 I can't see them under the pine
 But don't hesitate 'cos your love won't wait.

Ooh, baby I love your way *etc.*

Verse 3:

I can see the sunset in your eyes
 Brown and grey and blue besides
 Clouds are stalking islands in the sun
 I wish I could buy one out of season
 But don't hesitate 'cos your love won't wait.

Ooh, baby I love your way *etc.*

Can't Give You Anything (But My Love)

Words & Music by Hugo Peretti, Luigi Creatore & George David Weiss

Strongly rhythmic

Piano introduction in 4/4 time, marked *f* (forte). The melody is in the right hand, starting with a quarter rest, followed by eighth notes G4, A4, B4, C5, and a half note B4. The left hand plays a steady eighth-note accompaniment: G3, A3, B3, C4, D4, E4, F4, G4.



Vocal and piano accompaniment for the first line of lyrics. The vocal line starts with a quarter rest, then eighth notes G4, A4, B4, C5, and a half note B4. The piano accompaniment is in the right hand, marked *mp* (mezzo-piano), with a steady eighth-note accompaniment: G4, A4, B4, C5, D5, E5, F5, G5. The left hand plays a steady eighth-note accompaniment: G3, A3, B3, C4, D4, E4, F4, G4.

1. If I had mo - ney I'd go wild, buy you furs, dress you
pro - mise you the world, can't af - ford a - ny





Vocal and piano accompaniment for the second line of lyrics. The vocal line starts with a quarter rest, then eighth notes G4, A4, B4, C5, and a half note B4. The piano accompaniment is in the right hand, marked *mp* (mezzo-piano), with a steady eighth-note accompaniment: G4, A4, B4, C5, D5, E5, F5, G5. The left hand plays a steady eighth-note accompaniment: G3, A3, B3, C4, D4, E4, F4, G4.

like a queen, and in a chauf-fered li - mou - sine.
fan - cy things, I can-not buy you dia - mond rings,

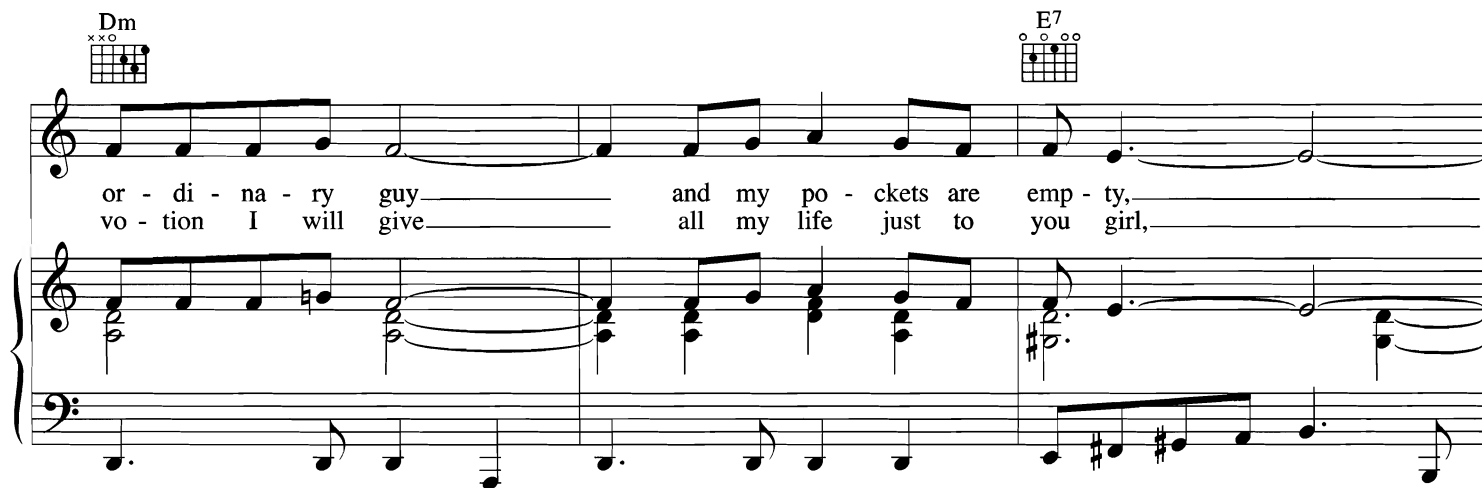



Vocal and piano accompaniment for the third line of lyrics. The vocal line starts with a quarter rest, then eighth notes G4, A4, B4, C5, and a half note B4. The piano accompaniment is in the right hand, marked *mp* (mezzo-piano), with a steady eighth-note accompaniment: G4, A4, B4, C5, D5, E5, F5, G5. The left hand plays a steady eighth-note accompaniment: G3, A3, B3, C4, D4, E4, F4, G4.

we'd look so fine. But I'm an
no string of pearls. But my de

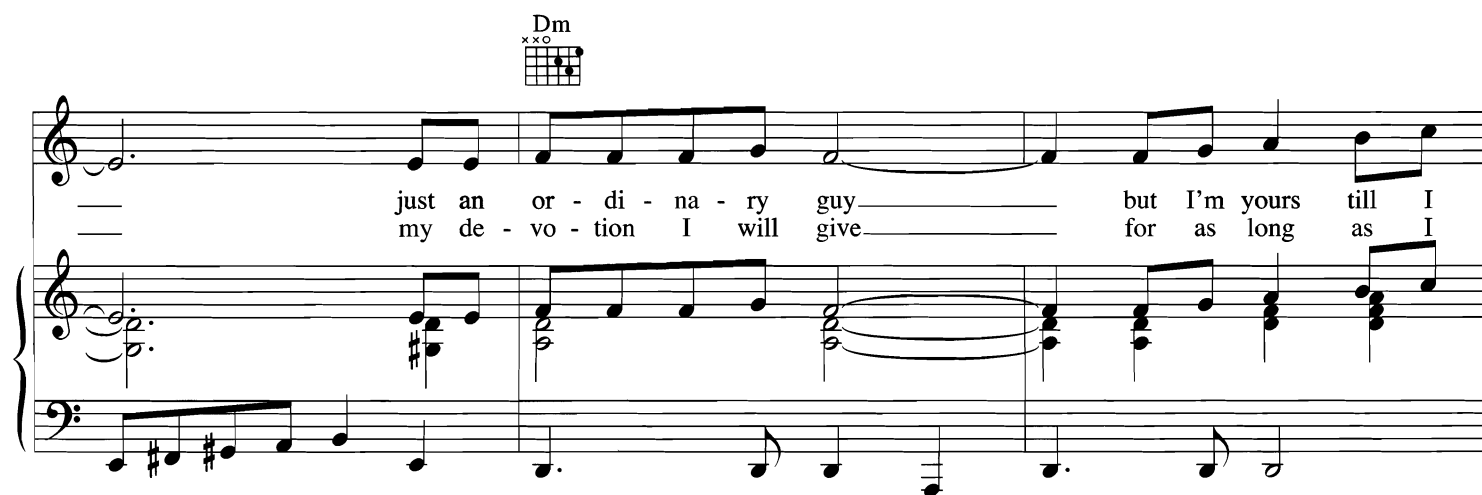
Dm  **E7** 

or - di - na - ry guy _____ and my po - ckets are emp - ty, _____
vo - tion I will give _____ all my life just to you girl, _____







Dm 

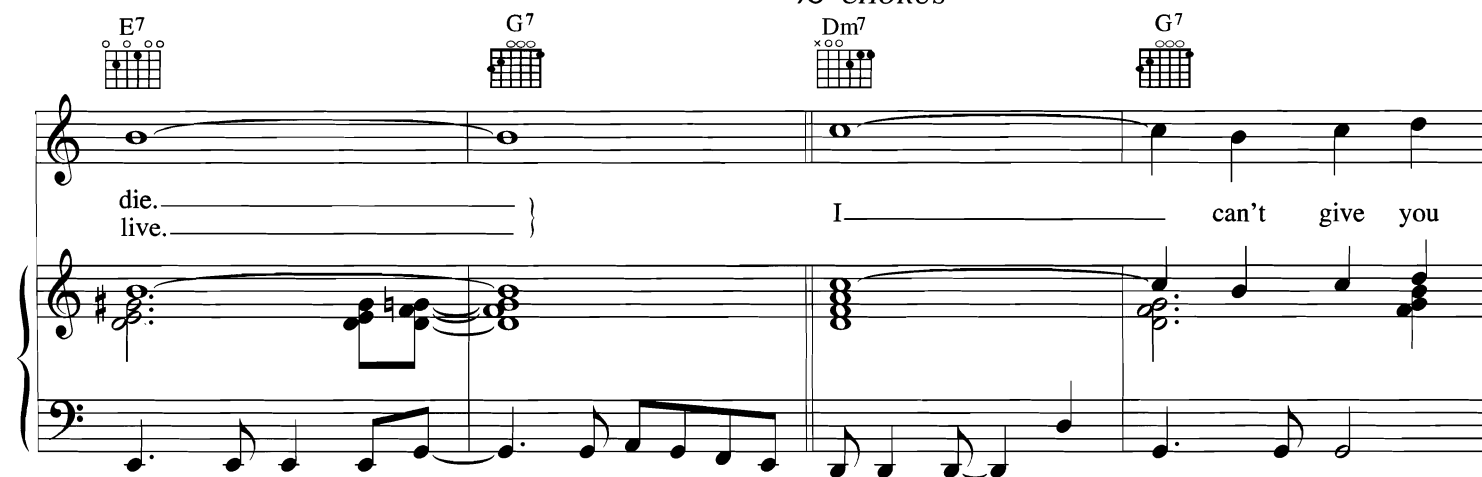
_____ just an or - di - na - ry guy _____ but I'm yours till I _____
_____ my de - vo - tion I will give _____ for as long as I _____






CHORUS

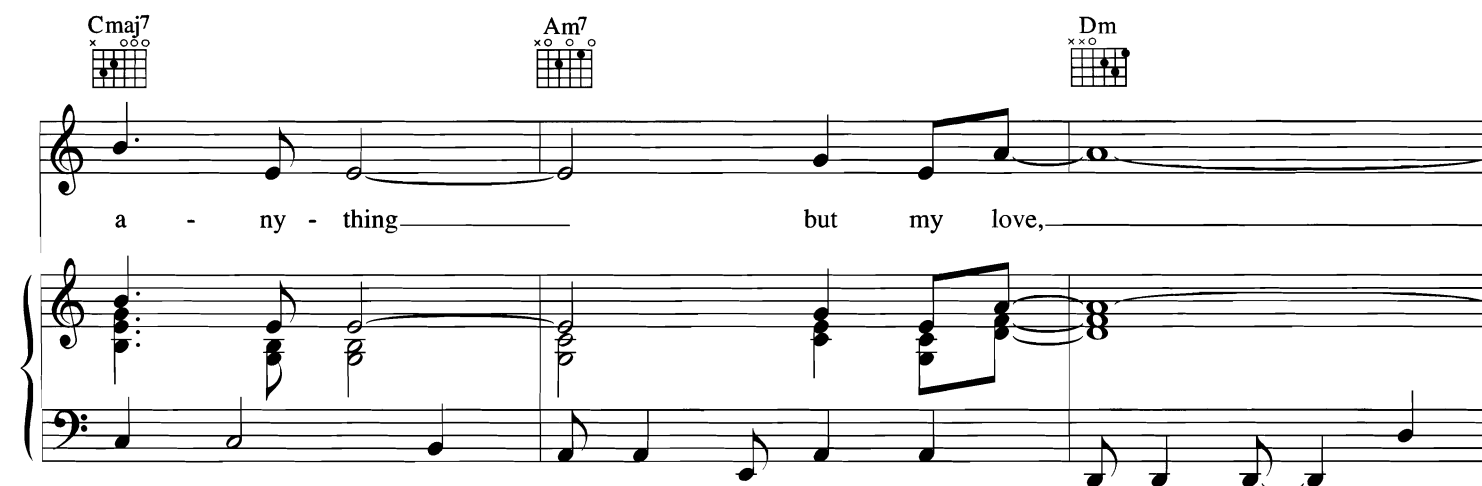
E7  **G7**  **Dm7**  **G7** 




die. _____ } I _____ can't give you _____
live. _____ }






Cmaj7  **Am7**  **Dm** 

a - ny - thing _____ but my love, _____











but my love. I



can't give you a - ny - thing but my love,—

1.

but my love.

2.

2. I can-not

mp

D.% and fade

Can't Smile Without You

Words & Music by Chris Arnold, David Martin & Geoff Morrow

mp

G Em

You know I can't smile with - out you, I can't smile with -

Am C/D

- out you, - I can't laugh and I can't sing, I'm find - ing it hard — to

D7 G Em

do a - ny - thing. — You see, I feel sad when you're sad, I feel glad when

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Am

you're glad, if you on - ly knew what I'm go - ing through;

C/D

I just can't smile with - out you.

G

Em7

Am7

You came a - long just like a song and bright-ened my day.

C/D

D7

G

Em7

Who'd-a be-lieved that you were part of a dream. Now it all seems

Am⁷ D⁷ C/E D⁷/F[#] G

light-years a - way. And now you know I can't smile with - out you,

Em Am

I can't smile with - out you, I can't laugh and I

C/D D^b/E^b

can't sing, I'm find - ing it hard — to do a - ny - thing. — You see, I

cresc.

A^b Fm

feel sad when you're sad, I feel glad when you're glad, if

mf

B^bm **D^b/E^b**

you — on - ly knew what I'm — go - ing through; I just can't

E^bm7 **A^b7**

smile. — Now, some peo - ple say — hap - pi - ness takes — so — ve - ry long to find. —

D^bmaj7 **D^bm**

Well, I'm find - ing it hard — leav - ing your love be - hind —

E^b7sus4 **E7sus4** **A**

me. And you see, I can't smile with - out you,

F#m **Bm**

I can't smile with - out you, I can't laugh and I can't sing, I'm

D/E **Eb/F** **Bb**

find-ing it hard to do a - ny - thing.— You see, I feel glad when you.

cresc. **ff**

Gm **Cm**

you're glad, I feel sad when you're sad, if you — on - ly knew what

Instrumental till fade

Eb/F

I'm — go - ing through; I just can't smile with - out

Repeat and fade

Don't Give Up On Us

Words & Music by Tony Macaulay

♩ = 100

D



E/D



C#m7



F#m7



Con pedale

D/A



E⁹sus⁴



A



1. Don't give up on us ba - by,
 (2.) up on us ba - by,
 (3.) up on us ba - by,

A/G#



D



E/D



don't make the wrong seem right. The
 we're still worth one more try. I
 Lord knows we've come this far.

C#m7 F#m7 D

fu - ture is - n't just one__ night.__
 know we put our last one__ by,__
 Can't we stay the way we__ are?__

It's writ - ten in the__ moon -
 just for a rain - y__ eve -
 The an - gel and the__ dream -

1. D A/C#

-light
 - ning,
 - er

who

and paint - ed on the stars.__ We can't change

2,3. D E9sus4 Dadd9

ours.

2. Don't give when may - be stars are
 some - times plays a

C#sus4 4fr C# 4fr Bm7 A E9sus4 *To Coda* ☐

few. } Don't give up on us, I know we can still come
 fool. }

A F Fmaj9

through. I real-ly lost my head last night.

F6 B7sus4 Bm7 A

— You've got a right to stop be-liev-ing. There's

C#7/G# 6fr F#m F#m7 E9sus4

still a lit-tle love left ev-en so.

F

E⁷sus⁴*D.S. al Coda*

3. Don't give

♢ Coda

A

A/G[#]F[#]m⁷

A/E

through..

D

E/D

C[#]m⁷F[#]m⁷

D

A/C[#]

D

It's writ - ten in the moon - light

and paint - ed on the





stars. We can't change_ ours. Don't give





up on us ba - by, we're still_ worth_ one more





try. I know we've put a last one_ by, _





just for a rain - y eve - ning when may - be stars are

Dsus⁴

D

Cm⁷

B^b

F⁹sus⁴


few. Don't give up on us, I know we can still come

B^b

B^b/A

Gm


through. Don't give up on us ba - by.

B^bm/F

E^bmaj⁷

F⁹sus⁴


Don't give up on us ba - by.

B^badd⁹




The First Time Ever I Saw Your Face

Words & Music by Ewan MacColl

Slowly



The first system of musical notation for the song. It features a treble and bass staff in 4/4 time. The melody is in the treble staff, and the accompaniment is in the bass staff. The key signature is one flat (Bb). The tempo is marked 'Slowly'. Chord diagrams for C, Dm, G7, and C are provided above the staff.



The second system of musical notation. It includes the vocal melody and piano accompaniment. The lyrics 'The first time ev - er I' are written below the treble staff. A repeat sign is present. The piano part includes a triplet of eighth notes. Chord diagrams for Dm, G7, Dm, and G7 are provided above the staff.



The third system of musical notation. It includes the vocal melody and piano accompaniment. The lyrics 'saw your face, I thought the sun' are written below the treble staff. The piano part includes a triplet of eighth notes. Chord diagrams for C and Am are provided above the staff.



rose in your eyes



and the moon and the stars were the



To Coda ♪

gifts you gave to the dark



D.S. al Coda

and the end of the skies.

♠ *Coda*



And last— till the end



— of time,— my love.— The first time—

C/G

G⁷

ev - er I saw your face,

C

B^b

C



your face, your face, your face,

B^b

C



your face.

Verse 2

The first time ever I kissed your mouth
 I felt the earth move in my hand,
 Like the trembling heart of a captive bird
 That was there at my command, my love,
 That was there at my command.

Verse 3

The first time ever I lay with you
 And felt your heart so close to mine,
 And I knew our joy would fill the earth
 And last till the end of time, my love.
 The first time ever I saw your face,
 Your face, your face, your face.

Hopelessly Devoted To You

Words & Music by John Farrar

♩. = 74

Dm



A



Dm



A



Dm



Dm/E



A/F



A/G



A



1. Guess

A



C#m



D



mine is not the first heart bro - ken, my

Bm E7 Amaj7 A⁶

eyes are not the first to cry. I'm

Aadd9 F#7 Em/G F#7

not the first to know there's just no get - ting ov - er

Bm7 C#m Bm E

you. 2. I

A C#m D

know head I'm just a fool who's will - ing to
is say - ing "Fool, for get him." My






sit a - round_ and wait for you. But
 heart is say - ing "Don't let go."






ba - by, can't you see there's no - thing else for me_____ to
 Hold on to the end, and that's what I in - tend_____ to






do. _____ } I'm hope - less - ly de - vot - ed_____ to
 do. _____ }






 N.C.

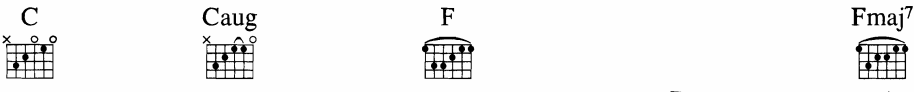
you. But now there's

Gm⁷



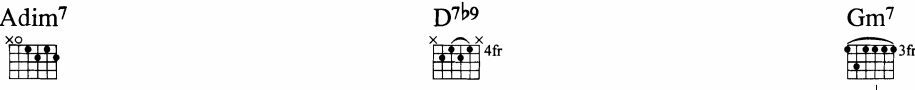
no - where to hide since you pushed my love a - side._

C Caug F Fmaj⁷



I'm out of my head,

Adim⁷ D^{7b9} Gm⁷






hope - less - ly de - vo - ted to you._

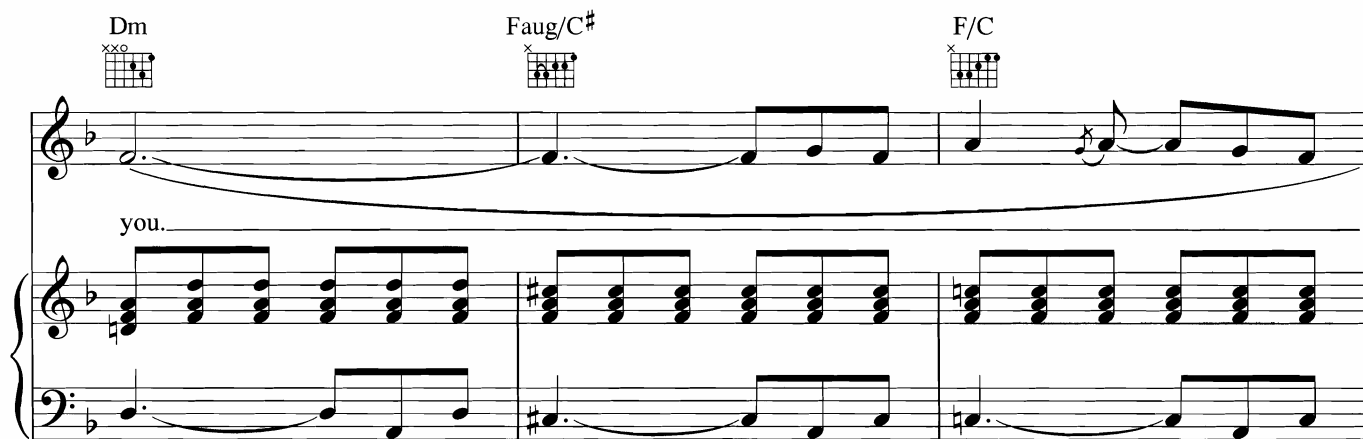
C^{7b9}





Hope - less - ly de - vo - ted to











you.



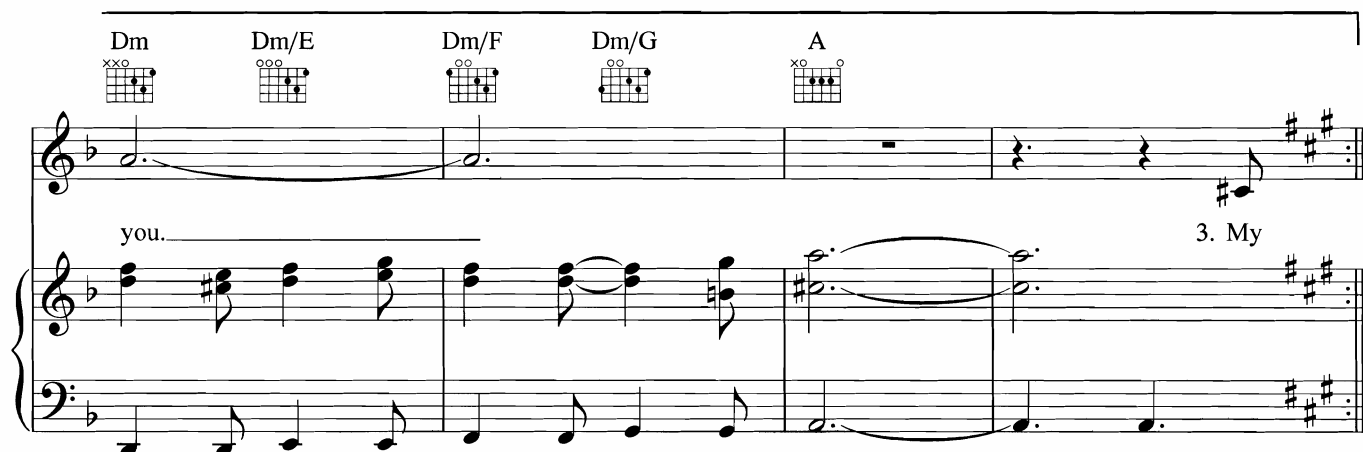

Hope - less - ly de - vo - ted to









you.

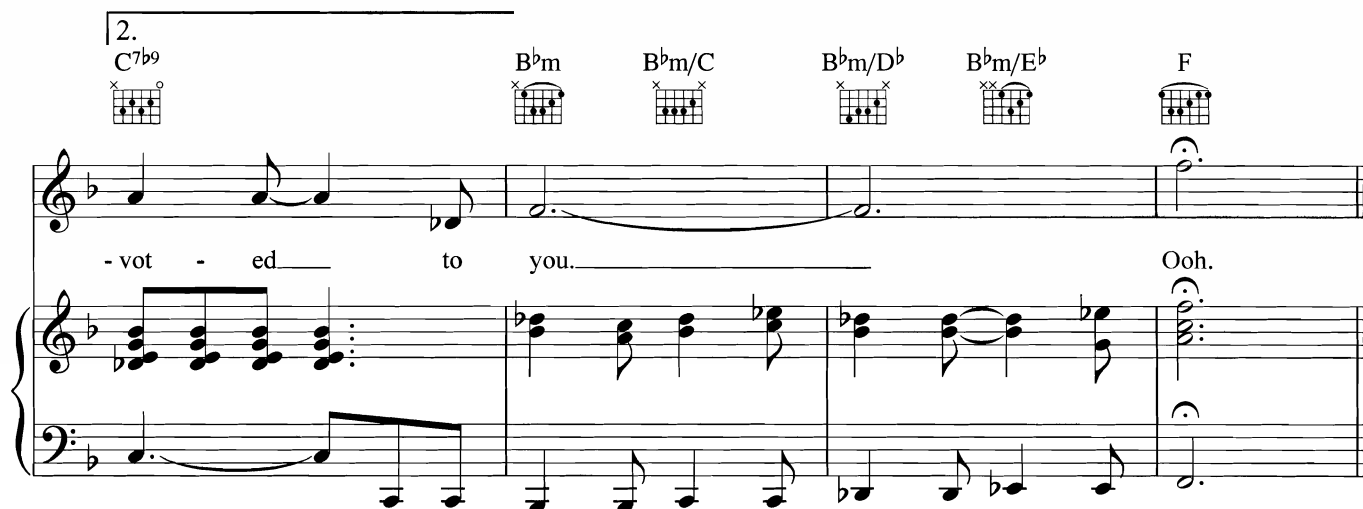
3. My



- vot - ed to you.

Ooh.



How Deep Is Your Love

Words & Music by Barry Gibb, Maurice Gibb & Robin Gibb



4/4

I know your

mp



eyes in the morn - ing sun. I feel you touch me in the pour - ing rain -
I be - lieve in you. You know the door to my ver - y



And the mo - ment that you wan - der far from me, I wan - na
You're the light in my deep - est, dark - est hour; you're my

Fm7 **A^b/B^b** **A^bmaj7** 4fr

feel you in my arms a - gain. And you come to me on a sum -
 sav - iour when I fall. And you may not think I care.

Gm7 3fr **Fm7**

- mer breeze; keep me warm in your love, then you soft -
 - for you when you know down in - side that I real -

Gm7 3fr **A^b/B^b** (how deep is your love?)

- ly leave. And it's me you need to show: How deep
 - ly do. And it's me you need to show: How deep

E^b **E^bmaj7** 6fr

is your love? How deep is your love?



I real - ly mean_____ to learn._____ 'Cause we're liv - ing in a world of fools, _



break - ing us down when they all_____



_____ should let us be._____ We be - long_____ to you_____ and me.



D X to fade

How deep

I Don't Know How To Love Him

Words by Tim Rice
Music by Andrew Lloyd Webber

Slowly

D G/D G G/D D G D G D

The first system of the musical score is in 4/4 time, marked 'Slowly'. The key signature has two sharps (F# and C#). The vocal line begins with a whole rest, followed by a half note G4, a quarter note A4, and a half note B4. The piano accompaniment starts with a mezzo-piano (mp) dynamic, featuring a rhythmic pattern of eighth and sixteenth notes in the right hand and a steady quarter-note bass line in the left hand. The lyrics 'I don't know how to love him.' are written below the vocal line.

G Em/G D/A A D/F# A D A

The second system continues the musical score. The vocal line has a half rest, followed by a half note G4, a quarter note A4, and a half note B4. The piano accompaniment continues with the same rhythmic pattern. The lyrics 'What to do, how to move him? I've been changed yes real-ly changed in these' are written below the vocal line.

F#m7 Bm F#m7 Bm G D/F# Em D Em7/A A

The third system concludes the musical score. The vocal line has a half note G4, a quarter note A4, and a half note B4. The piano accompaniment continues with the same rhythmic pattern. The lyrics 'past few days— when I've seen my-self I seem like some-one else.' are written below the vocal line. The system ends with a final chord in the piano part.

D G D G D G D/A A

I don't know how to take this, I don't see why he moves me. He's a

D/F# A D A F#m7 Bm

man, he's just a man, and I've had so ma-ny—

F#m7 Bm G D/F# Em D Em7/A A G D/F# Em D

men be-fore in ve - ry ma - ny ways, he's just one more.

G F#7 Bm Bm/A G

Should I bring him down, should I scream and shout, should I speak of love let my feel-ings out?

mf

D/A C G D G D/F#

I ne - ver thought I'd come to this what's it all a -

Em G/A A G/A A D G D G D

- bout? Don't you think it's ra - ther fun - ny
Yet if he said he loved me

mp

G D/A A D/F# A D A

I should be in this po - si - tion. I'm the one who's al - ways been so
I'd be lost I'd be fright - ened. I could-n't cope, just could-n't cope. I'd

To Coda ⊕

F#m7 Bm F#m7 Bm G D/F# Em D Em7/A A G D/F# Em7

calm, so cool, no lov - er's fool, run - ning ev - 'ry show; he scares me
turn my head, I'd back a - way, I would-n't want to know; he scares me

D G F#7

so.

mf *cresc.*

Bm Bm/A G D/A C

I ne - ver thought I'd

f

G D G D/F# Em G/A A G/A A

come to this, — what's it all a - bout? —

D.S. al Cod

♢ Coda D G D/F# Em7 D G D/F# Em7 D

so. I want him so, I love him so.

I Don't Want To Talk About It

Words & Music by Danny Whitten

♩ = 66

C#m7



C#m7/F#



Musical notation for the first system, measures 1-2. Treble clef has whole rests. Piano accompaniment in 4/4 time with a key signature of three sharps (F#, C#, G#).

B



Musical notation for the second system, measures 3-4. Treble clef has whole rests in measure 3 and a half note in measure 4. Piano accompaniment continues.

1. I can



C#m7



C#m7/F#



Musical notation for the third system, measures 5-6. Treble clef contains the vocal line with lyrics. Piano accompaniment continues.

tell by your eyes_ that you've prob - 'ly been cry - ing for -
(3. Instrumental)

B



C#m7



- ev-er.

And the stars in the sky— don't mean

C#m7/F#



B



no-thing to you, they're a mir-ror.

3

3



F#



B



B/A#



I don't wan - na

talk a-bout_ it,

how you broke my heart.

G#m



B/F#



E



F#



If I stay just a lit-tle bit long - er,

E F# *To Coda* ☺

if I stay, won't you lis - ten to my

C#m7 C#m7/F#

heart, whoa, my

B B/D# B

heart? 2. If I

C#m7 C#m7/F#

stand all a - lone, will the sha - dow hide the col - ours of my

B



heart; blue for the tears, black for the night's fears. The

C#m7



C#m7/F#



stars in the sky don't mean no - thing to you, they're a

D.S. al Coda

B



A



E/G#



F#m7



mir - ror.

♢ Coda

C#m7



C#m7/F#



B

*D.S.S. to fade*

heart,

whoa, my heart?

Jealous Guy

Words & Music by John Lennon




















1. I was dream - ing of the past _____
 2. I was feel - ing in - se - cure _____
 3. (Whistle) ----- etc.
 4. I was trying to catch your eyes _____

and my heart__ was beat - ing fast._____
 you might not love__ me a - ny - more._____
 thought that you__ were trying to hide._____
 I be - gan__ to lose__ con - trol,
 I was shiv - er - ing__ in - side,
 I was swal - low - ing__ my pain,

I be - gan__ to lose__ con - trol.
 I was shiv - er - ing__ in - side.
 I was swal - low - ing__ my pain.

G Dm/F C Dsus⁴ G Dm/F

I did - n't mean to hurt you, I'm sor - ry that I

B^b G G/F[#] Em Em/D

made you cry. Oh no, I did - n't mean to hurt you.

1, 2, 3. 4.

C G C G

I'm just a jea - lous guy. I'm just a jea - lous guy. Watch out,

C G C G

I'm just a jea - lous guy. Look out, babe, I'm just a jea - lous guy.

Love And Affection

Words & Music by Joan Armatrading

$\text{♩} = 88$

$\text{C}\sharp\text{m}^7$



$\text{F}\sharp^{13}$



A^6



$\text{B}^6\text{add}^{11}$



I am not in love but I'm op - en

Con pedale

Emaj^7



Aadd^9



$\text{A}\text{add}^9/\text{G}\sharp$



to per - sua - sion. East or West, where's the best

$\text{F}\sharp^{11}$



$\text{C}\sharp\text{m}^7$



Aadd^9



for ro - manc - ing? With a friend

Aadd9/G#



F#11



Amaj7



I can smile

but with a lov - er I could hold my head_

— back, I could real - ly laugh, real - ly laugh.

Asus2



C#m7



F#11



Thank you, —

you took me

Emaj7/G#



Amaj7



Aadd9/G#



danc - ing — 'cross the floor,

cheek to cheek. —

F#11 **A**

F#7



C#m



Bbmaj7



why can't I

feel

E

Asus²

E



love?

I can real - ly love,

Asus²

E



real - ly love,

real - ly love,

real - ly love,

real - ly love.

Asus²

E

Asus²

Love, love, love, love, love. Love, love, love. Now I got all

5

E Asus²

the friends that I want. (Lover ooh hoo.)

E Asus² E

I may need more, but I shall just stick to those

Asus²

that I have got.
(Lover ooh hoo.)



A B C[#]m

With friends I still feel so insecure.

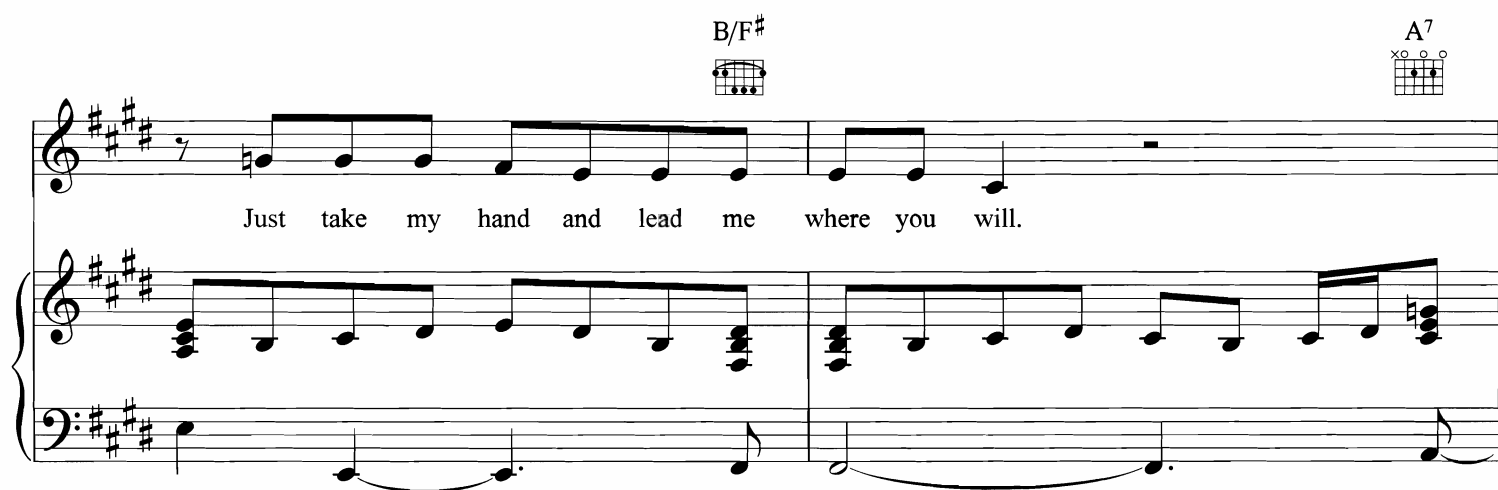
B/D#  A/E 


Lit - tle darl - ing, I be-lieve you can help me a lot.



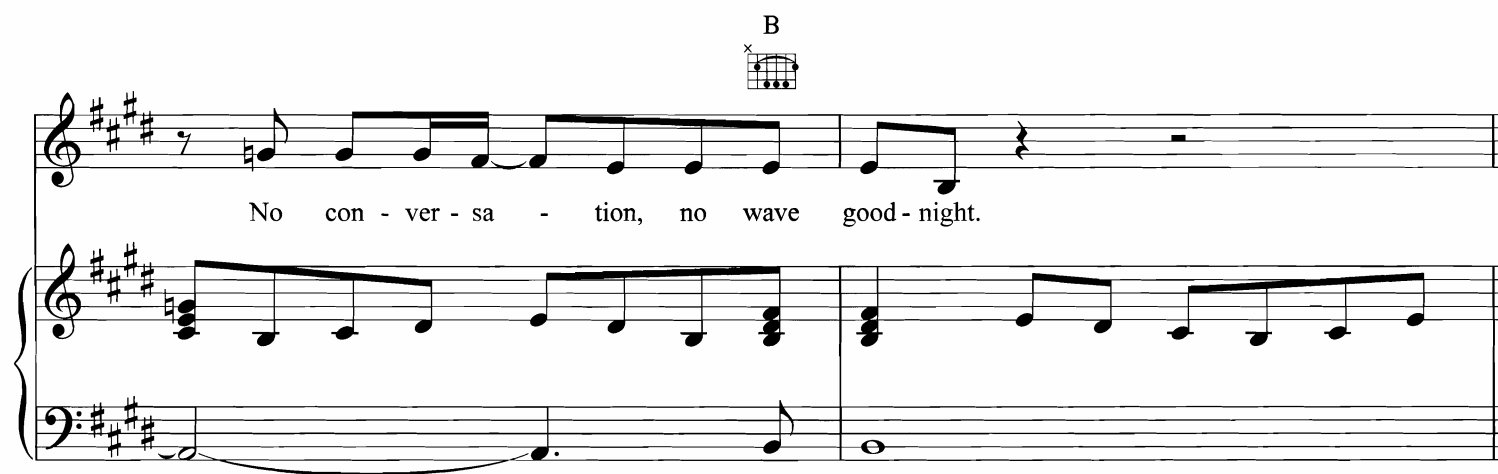
B/F#  A7 




Just take my hand and lead me where you will.



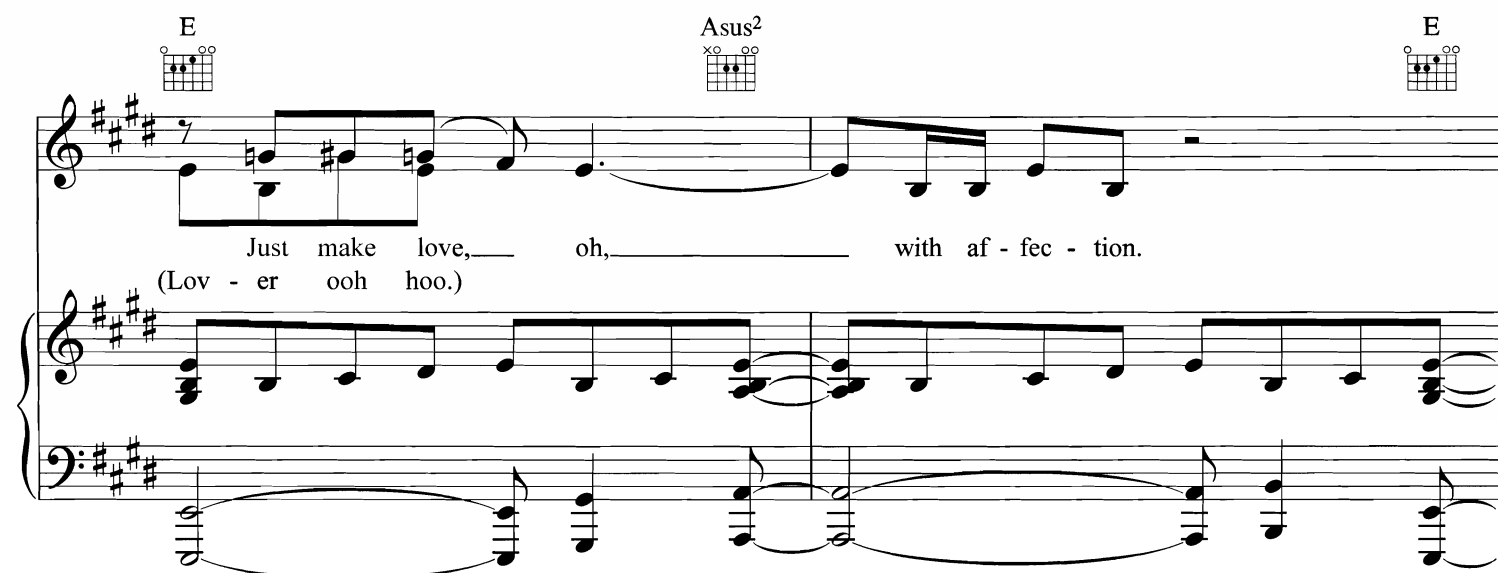
B 

No con - ver - sa - tion, no wave good - night.



E  Asus2  E 

Just make love, oh, with af - fec - tion.
(Lov - er ooh hoo.)



Asus²



E



Sing me a - no - ther love song but this time with a lit - tle de - di - ca - tion. Sing it,

Asus²



E



sing it. (Sing it, sing it.) You know that's what I like.

Asus²



Em/G



(Lov - er ooh ooh.) Once more with the feel - ing. Oh, give me love, -

F[#]7



Fmaj⁷



E



— give me love, give me love. — Love. —

B/E A/E B/E E

Saxophone

B/E A/E B/E E B/E A/E

B/E Em Esus² Fmaj⁷/E

E Asus²

Make love, oh, (Lover ooh hoo.)

E Asus²

— with af - fec - tion. Sing me a - no - ther love song but this

time with a lit - tle de - di - ca - tion. Sing it, sing it. (Sing it, sing it.)

You know that's what I like. (Lov - er ooh hoo.)

1. 2. E E

Once more with the feel - ing. With af - fec - tion.

Asus²



E



Ooh, ooh. With a lit - tle de - di - ca - tion.

Asus²



E



(Lov - er ooh hoo.) Once more with the feel - ing.

Asus²



E



Ooh, ooh. You know that's what I like.

Asus²



E









(Lov - er ooh hoo.) Ooh hoo.

Lovin' You





Words & Music by
Minnie Riperton & Richard Rudolph

Chords: Dmaj7, C#m7, Bm7, Amaj7, Dmaj7, C#m7, Bm7, Amaj7, Dmaj7, C#m7, Bm7, Amaj7, Dmaj7, C#m7, Bm7, Amaj7, Dmaj7, C#m7.

Lyrics:
Lov - in' you is eas - y 'cause you're beau - ti - ful. Mak - in' love with you is
all I wan - na do. Lov - in' you is














more than just_ a dream come true, 'cause ev 'ry- thing that I do_ is out of lov- in' you.

La la la la la, la la la la la, la la la la la la la_ la la_ la.

To Coda ☐

Doo-din doo-din doo doo,_ ah._ No one else_ can make me feel the

Bm⁷ D/E G[#]m/A Amaj⁷ Bm⁷ C[#]m⁷ Bm⁷ C[#]m⁷ D E

col-ours that you bring. Stay with me_ while we grow old, and we will live each day in spring-time,

Dmaj⁷ C[#]m⁷ Bm⁷ Amaj⁷ Dmaj⁷ C[#]m⁷

'cause lov - in' you has made my life so beau - ti - ful, }
 'cause lov - in' you is eas - y 'cause you're beau - ti - ful, } and ev - ry day of my life is

Bm⁷ Amaj⁷ Dmaj⁷ C[#]m⁷

filled with lov - in' you. Lov - in' you, I

1.

Bm⁷ Amaj⁷ Dmaj⁷ C[#]m⁷ 4fr

see your soul_ come shin - in' through. And ev - ry time that we, oo, I'm

2. *D.S. al Coda*

Bm⁷ Amaj⁷ Dmaj⁷ C[#]m⁷ 4fr Bm⁷ Amaj⁷

more in love_ with you. And ev-'ry time that we, oo, I'm more in love_ with you.

♢ *Coda*

Dmaj⁷ C[#]m⁷ 4fr Bm⁷ Amaj⁷

Repeat and fade

La la la la la, la la la la la, la la la la la la la_ la la_ la,

Midnight Train To Georgia

Words & Music by Jim Weatherly

♩ = 88



1. Mm ————— L. A. —————
(Verse 2 see block lyric)

proved ————— too much for the man. (Too much for the man, — he could-n't



make it.) So he's leav-ing a life, mm, he's come to know. Ooh..



(He said he's go-in') He said he's go-in' back— to find, (go-in' back— to find)



Ooh— what's.. left of his world. The world he left— be - hind—



not— so long— a - go. He's








leav - in' — (leav-in') on — that mid - night train - to Geor - gia. (Leavin' on that mid - night train. —)








Yes, said he's go-in' back (go-in' back — to find) to a sim-pler





place and time. Oh yes he is. And I'll — be with him (I know you will —
(When-ev-er he takes that ride — guess who's gonna be right by — his side. —)







—) on — that mid - night train to Geor - gia. Hey. —
(Leav-in on the mid - night train — to Geor-gia, woo woo!)

1. *fr* $G^b \text{maj}7$ $A^b \text{II}$ D^b A^b/C

I'd rath-er live in his world, — than live with-out him in mine. —
 (live in his world —) (Her world is

his his and hers — a-lone.) (Her mine. — Hey! world is his, his and hers — a-lone)

D^b $Fm7/C$ G^b/B^b $A^b \text{II}$ *Repeat to fade*

— (Oh love, Oh love, gon-na board gon-na board the mid - night train to go.
 the mid - night train to go)

Verse 2:

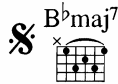
He kept dreamin' that someday he'd be the star
 (A superstar, but he didn't get far)
 But he sure found out the hard way
 That dreams don't always come true
 So he turned all his hopes
 And he even sold his old car
 Bought a one-way ticket back to the life he once knew.

He's leavin' *etc.*

My Love

Words & Music by
Paul McCartney & Linda McCartney

Slowly



1. And when I go a - way_ I know my heart can stay_ with my
 2. And when the cup - board's bare_ I'll still find some - thing there_ with my
 3. Don't ev - er ask me why_ I nev - er say good bye_ to my



love. It's un - der - stood, it's in the hands_ of my love.
 love. It's un - der - stood, it's ev - 'ry - where_ with my love. } And
 love. It's un - der - stood, it's ev - 'ry - where_ with my love.



My love does it good. Wo - wo wo - wo, wo - wo

 3fr
 
 To Coda Φ
 1. 

wo - wo. My love does it good.

2. 
 3fr
  3fr
 


Wo - wo, I love. Oh, wo, my love. On - ly


 3fr
 

 3fr
  3fr

my love holds the oth - er key to me. Oh, wo, my love. Oh,




 3fr
 


my love. On - ly my love does it good to me. Wo - wo





wo - wo, wo - wo wo - wo. My love does it good.




D.S. al Coda *Coda*

Wo - wo,








I love. Oh, wo, my love. On-ly my love does it good to

Colla voce














me. Wo - wo wo - wo wo - wo wo.

a tempo

She

Words by Herbert Kretzmer
Music by Charles Aznavour

♩ = 66

1. She____ may be the face I can't for-



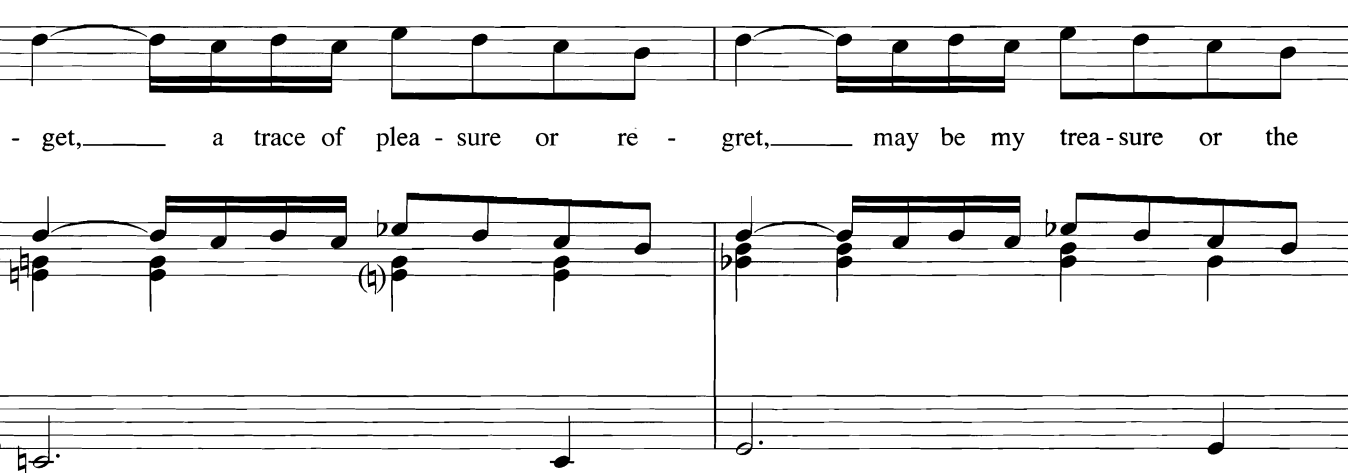
Edim



G♭



- get,____ a trace of plea - sure or re - gret,____ may be my trea - sure or the



D♭



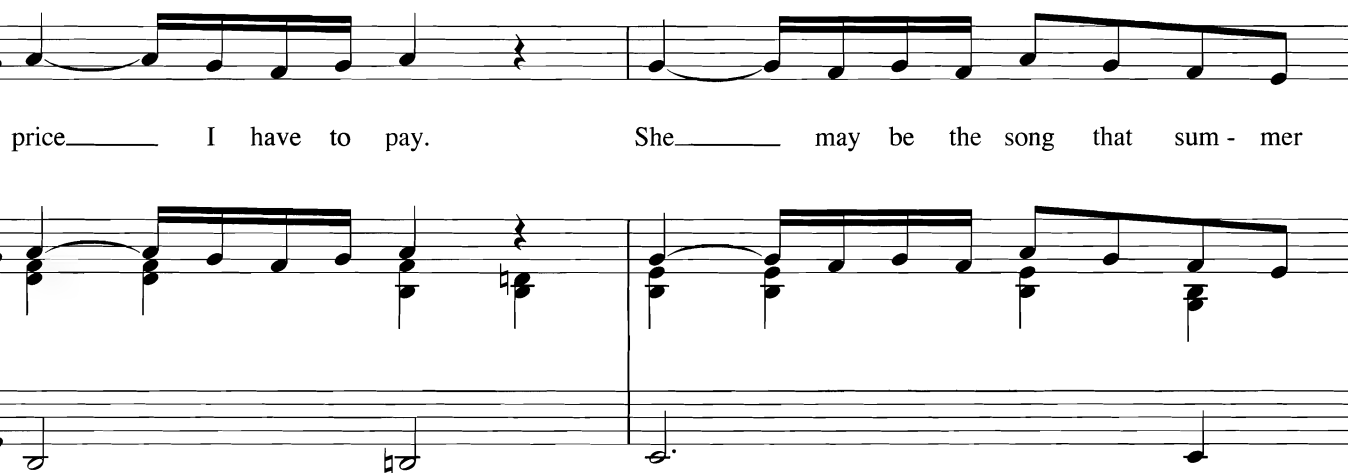
B♭⁷



E♭m



price____ I have to pay. She____ may be the song that sum - mer



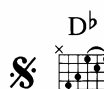
Adim

D^b

sings, _____ may be the chill that au - tumn brings, _____ may be a hun - dred diff - 'rent

G^bA^bsus⁴A^b7D^bG^bG^b/A^bA^b

things _____ with - in the mea - sure of a day.

D^b

Edim



2. She _____ may be the beau - ty or the beast, _____ may be the fa - mine or the
(Verse 3 instr., Verse 4 see block lyric)

G^bD^bB^b7

feast, — may turn each day in - to a hea - ven or — hell.

E^bm

Adim



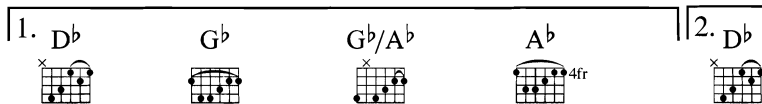
She — may be the mir - ror of my dreams — a smile re - flect - ed in a

To Coda ♪

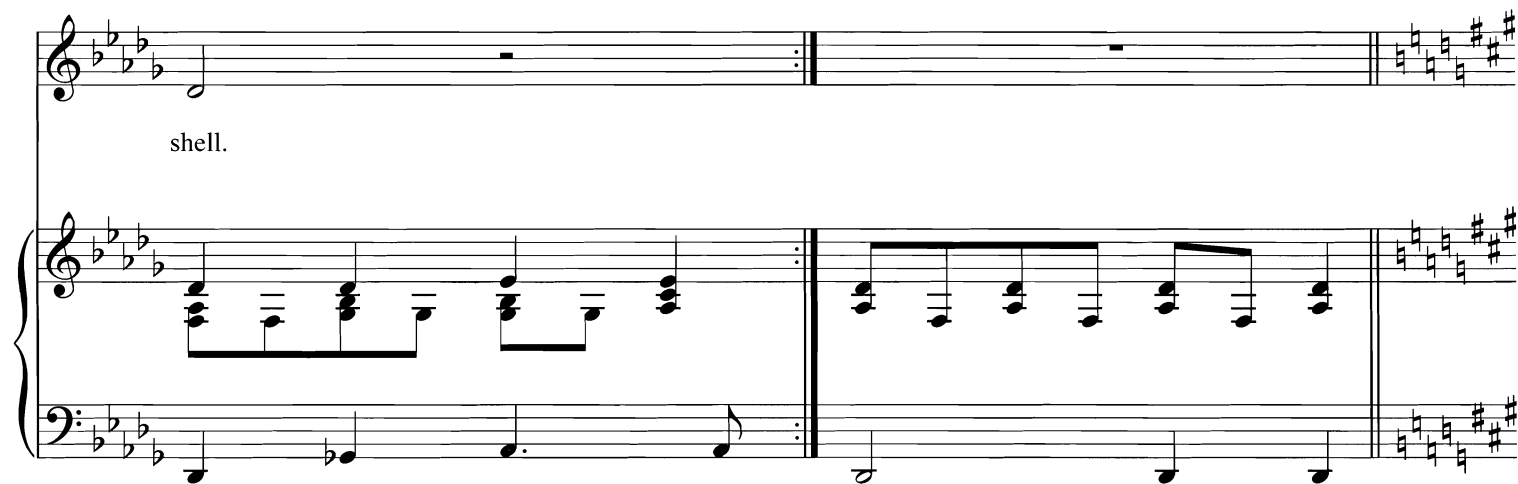
D^bE^b7/GA^b7sus⁴A^b7

stream, — she may not be what she may seem, in - side her

1. D^b G^b G^b/A^b A^b 2. D^b



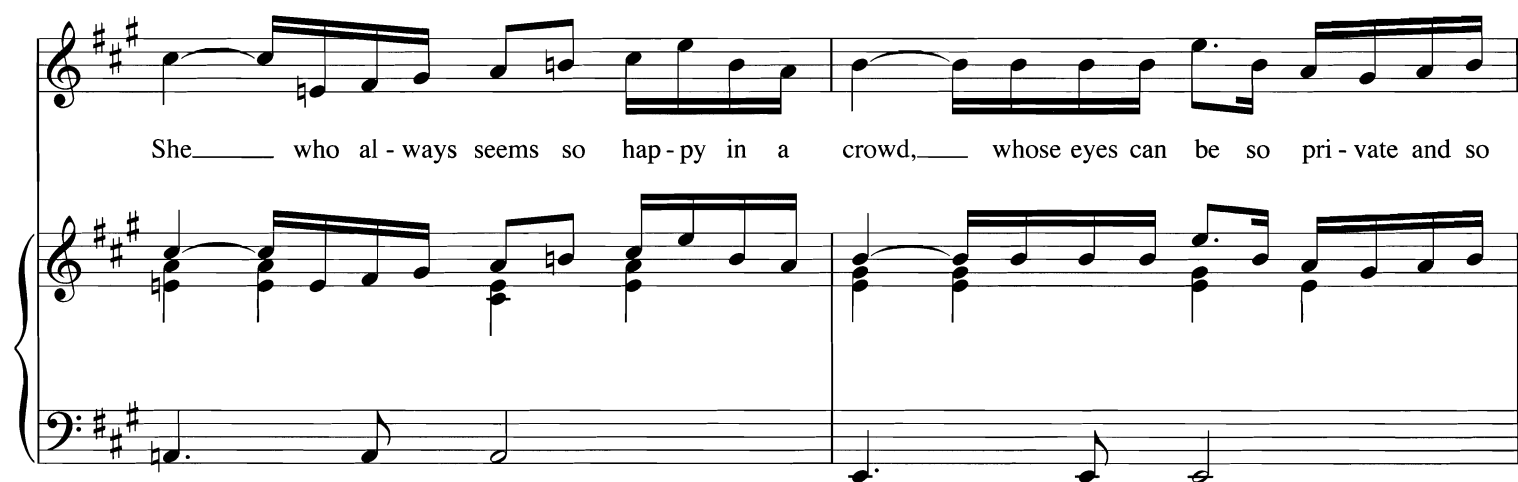
shell.



A E



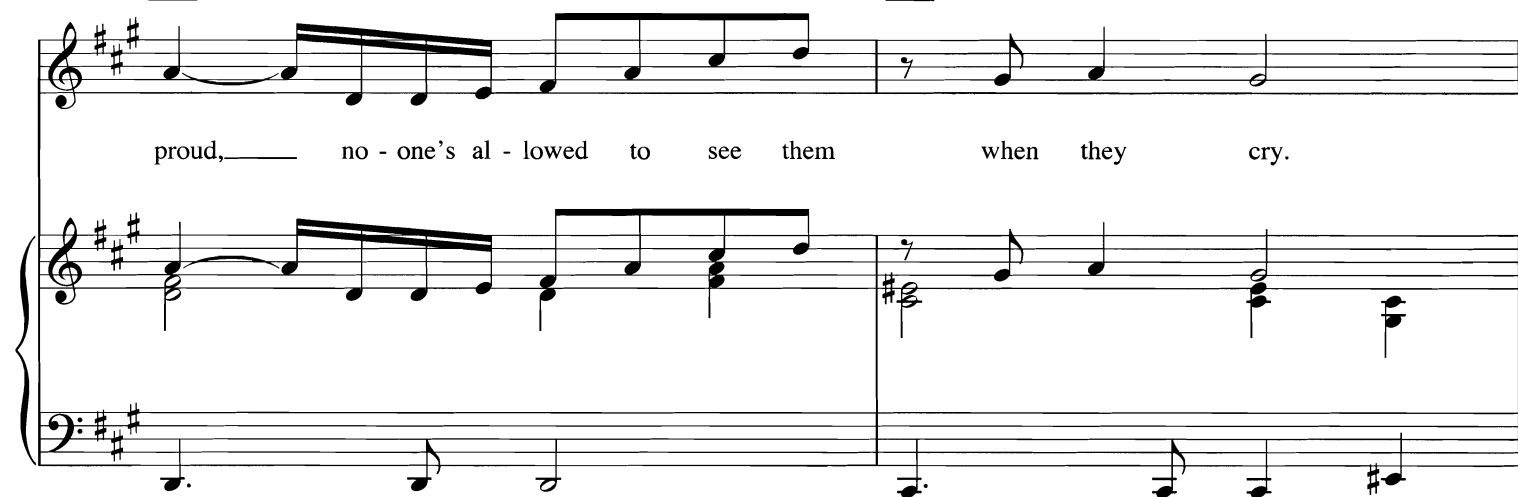
She_____ who al - ways seems so hap - py in a crowd,_____ whose eyes can be so pri - vate and so



D C#



proud,_____ no - one's al - lowed to see them when they cry.



F#m

B

E

C#

She____ may be the love that can-not hope to last,____ may come to me from sha-dows of the

E^bE^b7A^b7*D.S. al Coda*

past_____ that I'll re-mem-ber till the day I die.

⌘ *Coda*G^bD^b/FE^bm7D^b

She,

she,_____

she.

Verse 4

She may be the reason I survive
 The why and wherefore I'm alive
 The one I'll care for through the rough and ready years.
 Me, I'll take her laughter and her tears
 And make them all my souvenirs
 For where she goes I've got to be.
 The meaning of my life is she, she, she.

So You Win Again

Words & Music by Russ Ballard

♩ = 108



The first system of the piano accompaniment for 'So You Win Again'. It consists of a treble and bass staff in 4/4 time, with a key signature of two sharps (F# and C#). The melody in the treble staff features eighth and quarter notes, while the bass staff provides a simple harmonic accompaniment with eighth and quarter notes.



The second system of the score, featuring vocal lines and piano accompaniment. The vocal line in the treble staff includes the lyrics 'Do do do do, do do do do, do do do do.' The piano accompaniment continues with the same harmonic structure as the first system.

2.



The third system of the score, featuring vocal lines and piano accompaniment. The vocal line in the treble staff includes the lyrics '1. Just to ad-mit one mis - take_ it can be hard to take._' and a note '(Verse 2 see block lyric)'. The piano accompaniment continues with the same harmonic structure.

F#m7



I know we've made them fall_____ but on - ly fools_ come

Bm7



E7



A



back for more._ Be - ing the fool I am_____

C#7



I fig-ured in all_____ your plans dar - ling. Your per-fumed let - ters

F#m7



Bm7



did-n't say

that you'd be leav-ing

a - ny day._

E7



E/A



A



E/F#



F#m7



So you win a - gain, _

you win a - gain._

A/B



Bm7



D



E11



E/A



A



Here I stand a - gain._

the lo - ser.____

And just for fun_

you

E/F#



F#m7



A/B



Bm7



F#7



took my love and run, _

but love had just be - gun. _

I can't re - fuse her _ and

Em/B



Bm

Dsus²/4

D



D/A



A



now I know _

that I'm the fool _

who won your love _ to

F#7



F#m/B Bm7



E



lose it all, _ when you've come back

you win a - gain. _

E/A



A



E/F#



F#m7



A/B



Bm7



Do do do, do do do do, do do do do.

1.



2.



B



2. And I'm not When will my heart-ache end?___

D#7



Will my whole life de - pend___ on fad - ing



me - mo - ries?_____

You took the game_ this time with ease._

F#7



B



G#m7



So you win a - gain,___

you win a - gain.____



Here I stand a - gain____

the lo - ser.____

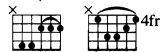
And just for fun_ you

F[♯]/G[♯]G[♯]m⁷B/C[♯]C[♯]m⁷G[♯]7

took my love and run,___

but love had just be - gun.---

I can't re - fuse her___ and

F[♯]m/C[♯] C[♯]mE^{sus}2/4

E



E/B



B



now I know___

that I'm the fool___

who won your love___

to

G[♯]7C[♯]7sus⁴C[♯]m⁷F[♯]

lose it all,___ when you've come back

you win a - gain.---

F[♯]/B

B

F[♯]/G[♯]G[♯]m7

— Do do do do,

do do do do,

B/C[♯]C[♯]m7

E

F[♯]/B

B



do do do do.

Do do do do,

F[♯]/G[♯]G[♯]m7B/C[♯]C[♯]m7

E

*Repeat to fade*

do do do do,

do do do do.

Verse 2

And I'm not proud to say I let love slip away
 Now I'm the one who's crying
 I'm a fool, there's no denying
 When will my heartache end?
 Will my whole life depend on fading memories?
 You took the game this time with ease.

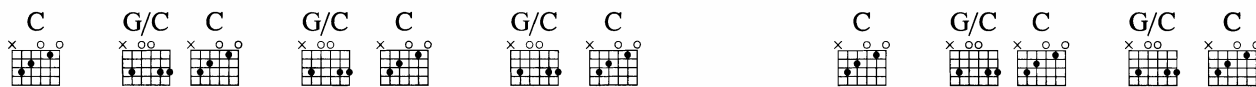
So you win again *etc.*

If You Leave Me Now

Words & Music by Peter Cetera

Original key: B major

♩ = 100



Musical notation for the first system, featuring a treble clef staff with a whole rest and a piano accompaniment in 4/4 time.



Musical notation for the second system, including vocal melody and piano accompaniment.

If you leave me now... you'll take a - way the big - gest part...



Musical notation for the third system, including vocal melody and piano accompaniment.

... of me, ooh, ... no, ... ba - by, please ... don't go...






And if you leave me now, you'll




take a - way the ve - ry heart of me, ooh,






no, ba - by, please don't go, ooh,







girl, I just want you to stay.




A love like ours is love.





that's hard to find, how could we let











it slip a - way?







We've come too far to leave it all be - hind,

F Am⁷ F G







how could we end___ it all___ this way?



C Em Am

When to - mor - row comes_ and we both___ re - gret___ the





To Coda 

Dm Fm(maj⁷)

things we said___ to - day._____

Cmaj⁷ Am⁷ Em Em⁷

Am⁷ D G C Am⁷ D

3 3 3 3 3 3

G C G C

3

D.S. al Coda

⊕ *Coda* Dm Fm(maj⁷)

things we said to - day. If you

Cmaj⁷ Am⁷ Em⁷

leave me now you'll take a - way the big - gest part of me,

Am D G C

ooh no, ba-by, please don't go.

Am⁷ D G C G/C C G/C C G/C C

Am D G C

Ooh, girl, just got to have you by my side.

Am⁷ D G C G/C C G/C C G/C C

Ooh,

Am D G C Am⁷ D

no, ba - by, please don't go.

This system contains the first system of music. It includes guitar chords (Am, D, G, C, Am⁷, D) and a vocal melody. The melody starts with a half note 'no,' followed by a quarter note 'ba - by,' then a half note 'please' and a quarter note 'don't go.' The piano accompaniment features a bass line and a treble line with triplets.

G C G/C C G/C C G/C C

This system contains the second system of music. It includes guitar chords (G, C, G/C, C, G/C, C, G/C, C) and piano accompaniment. The piano part consists of a treble and bass line with various chords and melodic lines.

Am D G C

Ooh, ma - ma, I've just got to have your lov - ing, yeah.

This system contains the third system of music. It includes guitar chords (Am, D, G, C) and a vocal melody. The melody starts with 'Ooh,' followed by 'ma - ma,' then 'I've just got to have your lov - ing, yeah.' The piano accompaniment continues with a bass line and a treble line.

Am⁷ D G C G/C C G/C C G/C C

Repeat and fade

This system contains the fourth system of music. It includes guitar chords (Am⁷, D, G, C, G/C, C, G/C, C, G/C, C) and piano accompaniment. The piano part consists of a treble and bass line with various chords and melodic lines. The system ends with the instruction 'Repeat and fade'.

Sometimes When We Touch

Words by Dan Hill
Music by Barry Mann

Slowly, in 2

The musical score is written for piano and voice. It begins with a key signature of two sharps (F# and C#) and a 2/4 time signature. The tempo and style are indicated as 'Slowly, in 2'. The score is divided into three systems. The first system consists of three measures, each with a guitar chord diagram above it: D, D7, and G/D. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, with a mezzo-piano (mp) dynamic marking. The second system also consists of three measures, with guitar chord diagrams for Gm/D and D. The vocal line enters in the second measure with the word 'You'. The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand. The third system consists of three measures, with guitar chord diagrams for D, G/D, and A/D. The vocal line enters in the first measure with the lyrics 'ask me if I love you, and I choke on my re-ply. mance and all its strat-e-gy leaves me bat-ting with my pride. times I un-der-stand you, and I know how hard-you've tried.' The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, with a mezzo-piano (mp) to mezzo-forte (mf) to mezzo-piano (mp) dynamic marking.

D D7 G/D

Gm/D D

D G/D A/D

ask me if I love you, and I choke on my re-ply.
mance and all its strat-e-gy leaves me bat-ting with my pride.
times I un-der-stand you, and I know how hard-you've tried.

mp *mp* *mf* *mp*

D F#m Bm

I'd rath - er hurt_ you hon - est - ly_ than mis-
 But through the in - se - cu - ri - ty_ some
 I've watched while love_ com - mands_ you, and I've

E A Em7

lead you with_ a lie. And who am I_ to judge_
 ten - der - ness_ sur - vives. I'm just an - oth - er writ -
 watched love pass_ you by. At times I think_ we're drift -

A7 D A/C# 2 fr. Bm D/A

_ you on what you_ say or do? I'm
 er still trapped with - in my truths; a
 ers, still search - ing_ for a friend, a

G D/F#

on - ly just_ be - gin - ning to
 hes - i - tant_ prize - fight - er still
 broth - er or_ a sis - ter. But then the

Em7 D/F# A

see the real you.
trapped with-in my youth.
pas - sion flares a - gain.

And

D G A F#m

some - times when we touch, the hon - es - ty's too - much.

And I

mp - mf - f

Bm E A G

have to close my eyes and hide.

F#m Em D G

I wan-na hold you till I die, till we

A F#m

both break down and cry. I wan - na

Em 7 G/A 3 fr. To Coda

hold you till the fear in me sub -

1. D D7 G/D

sides.

Gm/D 2. D A/D G/D D

Ro - sides. At

cresc.

G/A 3 fr.

times I'd like_ to break_ you and drive_ you to_ your knees._

f

Dmaj7

Bm

F#m

At times I'd like_ to break_ through_ and

G

G/A 3 fr.

D.S. al Coda ⊕

hold_ you end - less - ly. At

dim.

Coda

D

A/D

G/D

D

sides._

dim. *rit.* *mp*

Sorry Seems To Be The Hardest Word

Words & Music by Elton John & Bernie Taupin

♩ = 64



Am7b5



D7



Gm



Cm7



F



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What do I do when light-nig strikes me,



and I wake to find that you're not there?



What do I do to make you want me?



What have I got - ta do to be heard?

Gm Cm⁷

What do I say when it's all over?

F F/E^b B^b/D B^b F/A

Sor - ry seems to be the hard - est word.

E^b/G D/F[#] B^b/F C/E

It's sad, so sad; oh, it's a sad, sad si - tu - a - tion,

E^b D⁷sus⁴ D Gm Am⁷^b5 D⁷

and it's get - ting more and more ab - surd.

It's sad, _____ so sad; _____ why can't we talk _____ it ov - er? _____

Al - ways seems to me _____ that sor - ry seems to be _____ the hard - est word. _____ *To Coda* ♯

Accordion / Vibes

Gm Gm/F Cm⁷

F B^b F/A *D.S. al Coda*

⊕ *Coda*

Gm Cm⁷

What do I do to make you love me?

F B^b Am^{7b5} D⁷

What have I got - ta do to be heard?




What do I do when light - ning strikes me?






What have I got - ta do? — What have I got - ta do? — And







sor - ry seems to be — the hard - est word.








rit.

Talking In Your Sleep

Words & Music by Roger Cook & Bobby Wood

1. Three o'clock in the morn-ing and it looks like it's gon-na be a - noth - er
2. 3. Ba - by I'm be-ing fool - ish 'cos I have - n't heard you mention an-y - bo - dy's

Ab Db Eb

sleep - less night name at all I've been listen-ing to your dreams and get - tin' ve - ry low -
How I wish I could be sure it's me that turns you on

Eb/C Fm Bbm C7

1 wonder-in' what I can do 2 3 Each time you

Fm Fm/Eb Bbm Bbm7 Fm Fm/Eb

close your eyes I've heard it said that dream-ers nev-er lie

Bb7/D Bb7 Bbm Cm7 Bbm/Db Bbm7/F Ab

CHORUS

You've been talk - in' in your sleep sleep - in' in your

Bbm7

dreams with some sweet lo - ver

Cm7 Db Ab/Eb Eb7

Hold - ing on so tight lov - in' her the way

Ab Bbm7

you used to — love me

Cm7 F F7 F aug5 F

talk - in' in — your — sleep with lov-in' on —

Bbm7 Eb7

1

your — mind —

Ab Eb7/Ab

2

your — mind — You've been talk - in' in — your — sleep

Ab Eb7/Ab Ab

We've Only Just Begun

Words by Paul Williams

Music by Roger Nichols

Slowly

The musical score is written for voice and piano. It begins with a piano introduction in 4/4 time, marked 'Slowly'. The key signature has three flats (B-flat major or D-flat minor). The piano part features a steady eighth-note accompaniment in the left hand and a more melodic line in the right hand. The vocal melody enters in the third measure. The lyrics are: '1. We've on - ly just be - gun to live, white lace and (2, 3 & 4° see block lyric)'. The piano accompaniment includes chord diagrams for E-flat major, A-flat major 7, G minor 7, C minor 7, and C minor 9. The score continues with the lyrics 'prom - i - ses, a kiss for luck— and we're on our way.' and includes a 'To Coda' section with a first ending. The piano accompaniment includes chord diagrams for F minor 9, F minor 7, C minor 9, C minor 7, F minor 9, B-flat 7 suspended 4, and B-flat 7. The score concludes with a final piano flourish.

1. We've on - ly just be - gun to live, white lace and
(2, 3 & 4° see block lyric)

prom - i - ses, a kiss for luck— and we're on our way.

To Coda 1.
B^b7sus4 B^b7

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2,3.

B^b7sus4

E^bmaj7

A^bmaj7

E^bmaj7

A^bmaj7

B^b

And yes, we've just be - gun.

Shar-ing ho - ri - zons that are new to us,

watch-ing the signs a - long the

way.

Talk-ing it ov - er just the two of us,

work-ing to - geth - er day to day,

to - geth - er.

2.

B^b9sus4

3. *D.%. al Coda*

⊕ *Coda*

B \flat ⁹sus⁴



- geth - er, ————— to - geth - er. —

B \flat ⁷sus⁴



————— And yes, we've just be -

E \flat maj⁷



A \flat maj⁷



E \flat maj⁹



A \flat maj⁷



G



- gun. —————

2°

Before the rising sun we fly
So many roads to choose
We start out walking and learn to run.

3°

And when the evening comes we smile
So much of life ahead
We'll find a place where there's room to grow

4°


And when the evening comes we smile
So much of life ahead
We'll find a place where there's room to grow


Where Do I Begin


(Theme from 'Love Story')

Words by Carl Sigman
Music by Francis Lai

Slowly




Gm  3fr

F#dim/G 

Ebmaj7  3fr


p

With pedal



D7sus  D7  Gm  3fr

Where do I be - gin _____ to tell the sto - ry of how
With her first hel - lo _____ she gave a mean - ing to this

mp

D7 

great a love can be, _____ the sweet love sto - ry that is
emp - ty world of mine. _____ There'd nev - er be an - oth - er

Gm  3fr Ebmaj7  3fr

old - er than the sea, _____ the sim - ple truth a - bout the
love, an - oth - er time; _____ she came in - to my life and

D7

1 C/D D7 D7b9 Gm

love she brings to me? Where do I start?
made the liv - ing fine.

F#dim/G

2 C/D D7 Gmaj7

— She fills my heart.

mf

G7 Dm7/G G7 Cm F7

— She fills my heart with ver - y spe - cial things, with an - gel

Bbmaj7 Ebmaj7 Am7b5 D7

songs, with wild i - mag - in - ings. She fills my soul with so much

Gm Cm

love that an - y - where I go I'm nev - er

F7 Bb maj7

lone - ly. With her a - long, who could be

Eb A7 Dmaj7

lone - ly? I reach for her hand, it's al - ways there.

D7 Gm

How long does it last? Can love be meas - ured by the

D7 Gm 3fr

hours _ in a day? _____ I have no an-swers now, but this much I can say:

Ebmaj7 3fr D7 C/D D7

I know I'll need her 'til the stars all burn a - way, _____ and she'll be

rall.

Gm 3fr F#dim/G

there. _____

p a tempo

Ebmaj7 3fr D7sus D7 Gm 3fr

rit.

When I Need You

Words & Music by Albert Hammond & Carole Bayer Sager






♩. = 44

Chord Diagrams:




- D^b**:
- G^b/B^b**:
- G^bm**:
- D^b/A^b**:
- B^bm7**:
- E^bm9**:
- A^b**:
- A^b/C**:

Lyrics:



When I —
need you, I just close my eyes and I'm with you and



all that I so want to give you, it's on - ly a heart - beat a - way. — When I

need love, I hold out my hands and I touch love, I nev - er knew there was so

much love, keep - ing me warm night and day. —

Miles and miles of emp - ty space in be - tween us, a
 It's not ea - sy when the road is your dri - ver,

B^bm A^b A^b/C

te - le - phone can't take the place of that your smile, oh, but you
 ho - ney that's a hea - vy load that we bear, oh, but you

D^b B^bm7 E^bm7 D^b/E^b E^bm7 D^b/E^b

know I won't be tra - vel - ling for ev - er, it's cold out, but hold out and
 know I won't be tra - vel - ling a life - time, it's cold out, but hold out and

1. E^bm7/A^b D^b/A^b E^bm7/A^b A^b G^b/B^b A^b/C D^b

do like I do. When I need you, I

G^bmaj9 A^b/C A^b F7(b9)

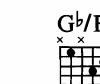
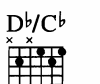
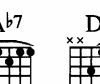
just close my eyes and I'm with you, and all that I so — want to



give you ba-by,

it's on - ly a heart-beat a - way.

2.



do like I do.—



When I



need

love,

I hold out my hands and I touch love, — and I

nev- er knew, oh nev- er knew— there was so much love,

keep- ing me warm night and day. When I

need— you, I just close my eyes and I'm with you, and

all that I so want to give you, it's on- ly a heart-beat a - way. When I

Repeat ad lib. to fade

Your Song

Words & Music by Elton John & Bernie Taupin

♩ = 64

E^b



A^b/E^b



B^b/E^b



A^b/E^b




A^bmaj⁷



B^b/D



Gm



Gm⁷



1. It's a lit-tle bit fun - ny, _____

this feel - ing in - side. _____

2. If I was a sculp - tor, _____

but then a - gain no, _____ or a

(Verses 3 & 4 see block lyrics)



Cm/B^b



Am⁷b⁵



I'm not one of those_ who_ can
man_ who makes pot - ions in_ the

ea - si - ly hide. _____
tra - vel - ling show. _____

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E^b B^b G/B Cm

Don't have much mo - ney, but, boy, if I did,
I know it's not much, but it's the best I can do.

E^b Fm 1. A^b 4fr

I'd buy big house where
My gift is my song, yeah; we both could

B^b B^bsus⁴ B^b 2. A^b 4fr

live. this one's for you.

E^b E^bsus⁴ E^b/G E^b B^b/D Cm

And you can tell ev - 'ry - bo - dy

Fm A^b B^b/D Cm

this_ is your song._ It may_ be quite_ sim-ple but,_

Fm A^b Cm Cm/B^b

now that it's done,_ I hope you don't mind,_ I hope you don't mind_

Am^{7b5} A^{b6} E^b/G A^{b6}

To Coda ☐ that I put_ down in words how won - der - ful life is_ now

D.C. (with repeat) al Coda

B^b B^bsus⁴ B^b

you're_ in_ the world._

Guitar

⊕ *Coda* A^b6

E^b/G

A^b6

words how won - der - ful life is while

B^b

B^bsus⁴

B^b

you're in the world.

Guitar

Cm

Cm/B^b

Am^{7b5}

I hope you don't mind, I hope you don't mind that I put down in

A^b6

E^b/G

A^b6

words how won - der - ful life is while

you're_ in___ the world.___

Chord diagrams: E^b , A^b/E^b , B^b/E^b , A^b/E^b , E^b

Verse 3:

I sat on the roof and kicked off the moss.
 Well, a few of the verses, well, they've got me quite cross,
 But the sun's been quite kind while I wrote this song;
 It's for the people like you that keep it turned on.

Verse 4:

So excuse me forgetting, but these things I do;
 You see I've forgotten if they're green or they're blue.
 Anyway, the thing is, what I really mean;
 Yours are the sweetest eyes I've ever seen.

And you can tell everybody *etc.*

Wonderful Tonight

Words & Music by Eric Clapton

Moderately

System 1:

Guitar: G, D/F#, C

Piano: *mf*

System 2:

Guitar: D, G, D/F#

Vocal Lines:

1. It's late in the eve - ning,
2. We go to a par - ty,
3. It's time to go home — now,

System 3:

Guitar: C, D, G

Vocal Lines:

she's won-d'ring what clothes — to wear. — She puts on her make-
and ev - 'ry - one turns — to see — this beau - ti - ful la -
and I've got an ach - ing head. — So I give her the car —





- up, and brush-es her long blond hair.
 - dy is walk-ing a-round with me.
 - keys, and she helps me to bed.






And then she asks me, "Do I look all right?"
 And then she asks me, "Do you feel all right?"
 And then I tell her, as I turn out the light,





And I say "Yes, you look won-der-ful to-night."
 And I say "Yes, I feel won-der-ful to-night."
 I say, "My dar-ling, you are won-der-ful to-night."

To Coda ♪

1. 






I feel






won - der - ful — be - cause I see — the love — light in — your







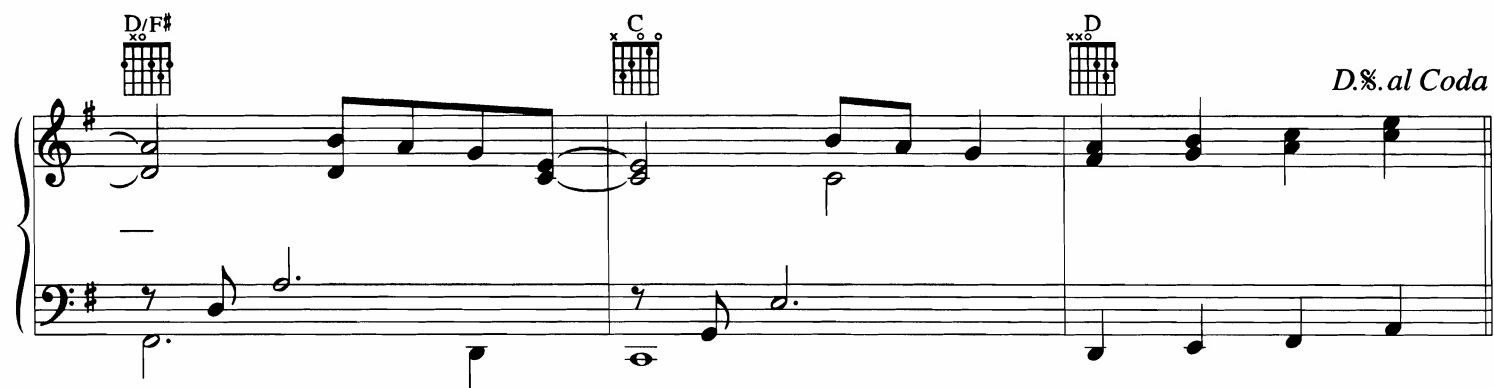
eyes. Then the won - der of it all — is that you



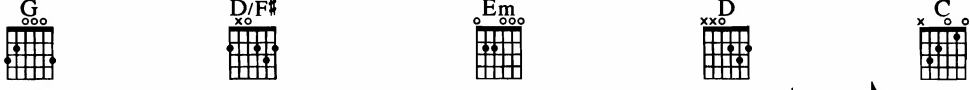


just don't — re - a - lise — how much — I love — you.




D.%. al Coda

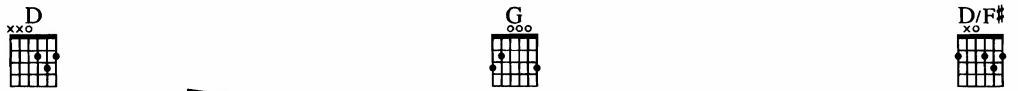


⊕ Coda

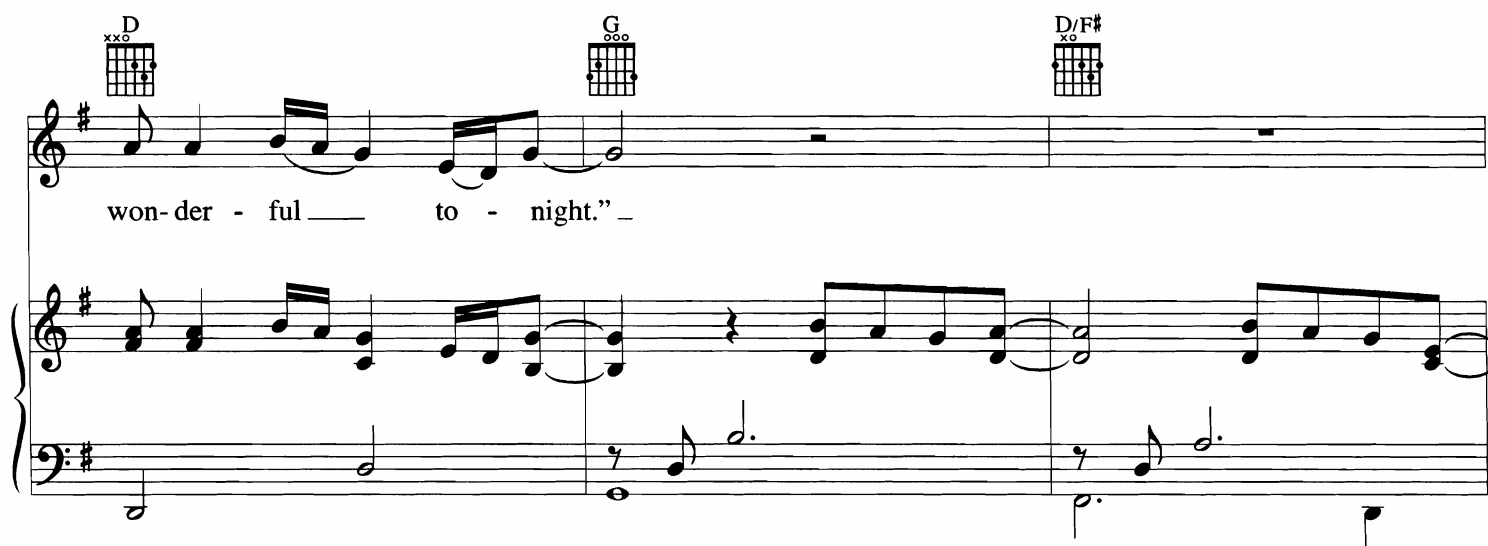


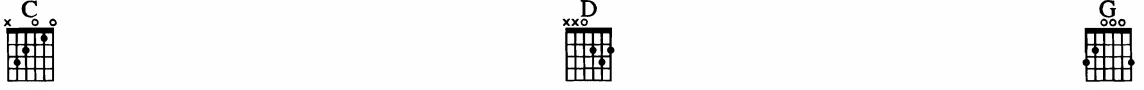
Oh, my dar- ling, you are



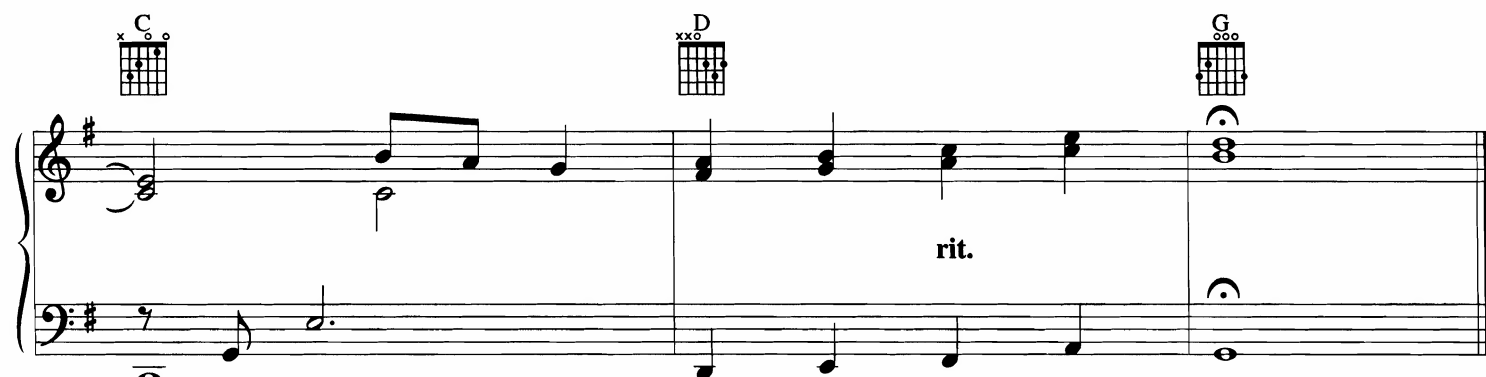


won- der - ful — to - night." —





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